AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Selections from

JOE SATRIANI ERIC JOHNSON STEVE VAI
G3-Live In Concert

Cool No. 9

Music by Joe Satriani

15ma
loco
w/bar
grad. release
Harm.
slack
*Harmonic is located 1/3 of the distance between the 2nd & 3rd frets.
E Guitar Solo
N.C.(Cm)

*Hammer on and pull off all notes with L.H. while crossing R.H. behind L.H. to dampen strings.

8va
w/wah-wah
F
N.C.(Cm)
loco
full
1½
1/4
grad. bend
1/2
3/4
P.H.
pitch: A
6:4
7:4

full
flutter bar
w/bar
wah-wah off
8va
w/Whammy pedal
loco
*Hold Whammy pedal down.
w/bar

8va
loco
7:4
w/bar
1/2
-6
+1
-3½
-2
-5
G
N.C.(Cm)
(G/B)
(E♭/B♭)
(F/A)
w/Whammy pedal
*Imaginary fret number
located past fretboard.
(A♭)
(Fm)
(G)
(Cm)
mf
**w/octaver
full
**Doubles an octave above.

(Cm)
(A♭)
(Fm)
(G)
(Cm)
8va
(A♭)
loco
full
1/2
(A♭°7)
(G)
(Cm6)
8va
1/2
octaver off
w/Whammy pedal
P.H.

8va
loco
w/Whammy pedal
P.H.
w/bar
*
full
15ma
P.M.
*Hold Whammy pedal down.
pitch: A
D A
H
N.C.(Cm)
1/4
w/Whammy pedal
pitch: G A
G

8va
loco
let ring
w/bar
P.H.
15ma
grad. descent
Harm.
grad. release
Cm7

Flying in a Blue Dream

Music by Joe Satriani

Csus2(♯4)
C
8va
loco
fdbk.
pitches: C
E
w/bar
Gtr. 2: w/Rhy. Fig. 1, 4 times
N.C.
simile on repeat
*tacet 2nd time

N.C. A♭sus2(♯4) A♭ A♭sus2(♯4) A♭

8va

Gtr. 1

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

let ring

let ring

Gtr. 2: w/Rhy. Fig. 1, 2 times

N.C. Csus2(♯4) C

8va

Gtr. 1: w/Fill 1, 2nd time
Csus2(♯4)
C
8va
Gtr. 1
w/bar
N.C.
Gsus2(♯4)
G
N.C.
Fsus2(♯4)
F
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Rhy. Fig. 4
let ring
To Coda
Gtr. 2: w/Rhy. Fig. 1, 4 times
End Rhy. Fig. 4
Fill 1
loco
Harm.
pitch: G

Csus2(♯4)
C
8va
loco
Gtr. 1
P.S.
P.M.
P.H.
pitches: G
E
C
G
6:4
C
Guitar Solo
Gtr. 2: w/Rhy. Fig. 1, 4 times
N.C.
7:4

Csus2(♯4)
C
6:4
6:4
3
6:4
7:4
6:4
*Tap and slide w/edge of pick.
Gtr. 2: w/Rhy. Fig. 2, 2 times
N.C.
A♭sus2(♯4)
A♭
1½
A♭sus2(♯4)
A♭
w/bar
Gtr. 2: w/Rhy. Fig. 1, 6 times
N.C.
Csus2(♯4)
C
w/bar
+2½
Csus2(♯4)
C
7:4
8va
loco
P.H.
pitch: A

Csus2(♯4)
C
P.M.
Csus2(♯4)
C
8va
P.M.
full
full
1½
Csus2(♯4)
C
8va
full
Csus2(♯4)
C
8va
loco
1/2
semi-harm.
P.S.
Gtr. 2: w/Rhy. Fig. 2
N.C.
A♭sus2(♯4)
A♭
8va
P.M.

Gtr. 2: w/Rhy. Fig. 5, 3 times
Gm11
Gtr. 1
8va
loco
Csus2
Gm11
pitches: F
E
F
P.M.
semi-harm.
semi-harm.
T.H.
hold bend
pitch: D
D.S. al Coda

Coda
Gtr. 2: w/Rhy. Fig. 1, 2 times
N.C.
Csus2(#4)
C
8va
w/bar
Gtr. 2: w/Rhy. Fig. 3
Gsus2(#4)
G
15ma
loco
P.H.
1/2
hold bend
slack
Gtr. 2: w/Rhy. Fig. 4
Fsus2(#4)
F
Gtr. 2: w/Rhy. Fig. 1, 8 times
*D/C
C(#4)
semi-harm.
P.M.
*bass plays C

C
D/C
N.C.
tr
T
*Tap w/edge of pick.
P.M.
grad. rit.
Free Time
fdbk.
w/bar
-1/2
8va
1/2

*For next 5 meas., bass and drums ritard.; gtr. does not.
**Harmonics sounded by resting heel of right hand on strings directly over middle pickup.

T.H.
w/bar
slack
*Rattle floppy strings w/left hand.
fdbk.
8va
loco
pitch: G
*Don't pick. Sound note by shifting finger within fret.

Summer Song

Music by Joe Satriani

(E7)
8va
loco
Harm.
pitches: A D A
E A D A E
(D6)
A.H.
T T T T T T T
pitches: D G B G D
(A7)
pitches: A D G D A
A D A
P.S.
B
A5
*Gmaj7/A
P.M.
pitch: A
*no 3rd (throughout)
Gmaj9/A
let ring

15ma
loco
Gmaj7/A
A5
P.H.
1/2
B5
G5
8va
loco
A5
P.H.
full
N.C.
A5
D
Gmaj7/A
8va
-1
w/bar
1/2
8va
A5
loco
N.C.
A5
8va
loco
Harm.
pitch: A
8va
Gmaj7/A
A5
loco
1/2

N.C.
A5
Gmaj7/A
A5
8va
Harm.
1/2
pitches: A
D
A
15ma
8va
B5
8va
G5
loco
P.H.
1/2
1/2
A5
G5
8va
loco
full
-1
w/bar
E
D5
A5
G5
D5
full
full
full
full
1/2
1/2
A5
G5
D5
A5
F5
full
full
full
1½
full

C5
G5
15ma
N.C.
G5
loco
w/bar
Harm.
+3½
slack
D5
A5
G5
D5
full
full
full
full
2
A5
G5
D5
A5
F5
full
C5
G5
N.C.
G5
8va
D5
w/bar
-1
-1
full
1/2
A5
15ma
loco
P.H.
full
N.C.
E5
1/2
full
N.C.
G5
Harm.
N.C.
8va
full

8va
A5
G5
loco
full
F
Guitar Solo
B♭5
C5
semi-harm.
*Key signature denotes G Dorian.
G5
B♭5
C5
P.H.
1/2
full
pitches: F G F G F
G5
w/bar
slack
B♭5
C5
G5

B♭5
C5
8va
F♯m
loco
full
G
w/bar
fdbk.
-4½
Am
-2½

8va
D5
grad. bend
full
1½
loco
1/2
E5
15ma
A5
P.H.
pitch: D
H
Gmaj7/A
*Key signature denotes A Mixolydian.

N.C.
A5
Gmaj7/A
A5
let ring
1/2
8va
loco
8va
N.C.
A5
*T.H.
*T.H.
Harm.
*Harmonics produced by resting heel of right hand on strings and sliding from 19th fret to middle pickup and about halfway back down.
pitch: A
8va
loco
Gmaj7/A
A5
Harm.
1/2
1/2
B5
G5
8va
loco
A5
1/2
P.H.
full
pitch: F♯
G5
I
D5
-1
-1
-1
-1
w/bar
full
full

A5
G5
D5
A5
G5
full
D5
A5
F5
C5
G5
8va
P.H.
loco
N.C.
G5
D5
semi-harm.
w/bar
+1½
-2½
full
A5
G5
D5
A5
G5
D5
A5
F5
C5
G5
full

N.C.
G5
8va
D5
A5
15ma
loco
N.C.
E5
P.H.
pitch: G
full
1/2
N.C.
G5
N.C.
A5
N.C.
E5
N.C.
G5
8va
N.C.
Harm.
w/bar
-1
A5
8va
J
G/A
loco
D/A
A
G/A
D/A
A
semi-harm.
1/2

G/A
D/A
A
8va
loco
P.H.
A5
K
Gmaj7/A
Harm.
pitches: G
E
D
A
N.C.
let ring
C♯
*Harmonic is located 2/3 of the distance between the 2nd & 3rd frets.
L

8va
Gmaj7/A
A5
loco
Harm.
pitches: G
D
A
M
N.C.
A5
8va
loco
w/bar
Harm.
Gmaj7/A
A5
N.C.
A5
Gmaj7/A
1/2
A5
N.C.
A5
8va
Gmaj7/A
full
full

8va
A5
loco
N.C.
A5
Gmaj7/A
A5
N
N.C.
A5
Gmaj7/A
A5
N.C.
A5
Gmaj7/A
1/2

1/2
N.C.
A5
Gmaj7/A
let ring
8va

8va
loco
full
(15)
G5
D5
A5
G5
D
Free Time
A5
grad. rit.
full
1/2
1/4
6:4

*Harm.
Harm.
Harm.
*Harmonic is located half of the distance between the 7th & 8th frets.
1/2
full
semi-harm.
1½
fdbk.
Harm.
pitch: G
w/bar
w/bar
slack

Zap

By Eric Johnson

(F7)
B♭7
8va
F7
End Half-Time Feel
w/dist.
loco
B
B♭7
F7
1.,3.
B♭7
F7
2.
B♭7
F7
15ma
P.H.
loco
4.
B♭7
F7
C
Half-Time Feel
Am7
B♭9
Dm9

End Half-Time Feel
D
B♭9
F7
B♭7
15ma
loco
P.H.
8va
1/2
full

E
Half-Time Feel
Am7
B♭9
1/2
Dm9
8va
B♭9
8va
End Half-Time Feel
F
F7
loco
B♭7
P.H.
steady gliss.
F7
B♭7
F7
B♭7
F7
B♭7
F7
G
F
E♭5
F5

Fm
E♭sus2
F5
Fm
E♭sus2
F5
full
Fm
E♭sus2
C5
H
Bass Solo
B♭
E♭/B♭
B♭
E♭/B♭
B♭
F5
w/clean tone
let ring
B♭
E♭/B♭
B♭
A♭5
E♭
F5
A♭5
B♭5
N.C.
54
F7
w/dist.
*Drums and bass "trade 8's" till end of solo.
I
B♭7
F7
B♭7
F7

B♭7
F7
B♭7
F7
15ma
loco
B♭7
8va
P.H.
P.M.
8va
F7
B♭7
F7
1/2
full
B♭7
8va
F7
B♭7
F7
1/2
full
8va
loco
J
F
E♭sus2
F5

Fm
E♭sus2
F5
C5
K
Guitar Solo
B♭7
F7
full
1/4

F7
B♭7
F7
B♭7
F7
B♭7
F7
B♭7
N.C.
1/2
B♭7
A♭7
G7
G♭7
F7

B♭7
F7
B♭7
F7
B♭7
F7
B♭7
F7
B♭7
Cm
8va
P.H.
8va
loco
P.H.
B♭/D
E♭
F
full
B♭
Cm
8va
B♭/D
E♭
F

B7 B♭7 E♭7 A♭7 D♭7 G7
8va
loco
full
C7 F7 B7
B♭7 A♭7
G7 G♭7 F7
B♭7 F7 B♭7 F7
B♭7 F7

B♭7
F7
full
grad. bend
1/2
1/4

F7
B♭7
F7
full
full
B♭7
full
full
F7
1½
B♭7
F7
1/4
B♭7
F7
1/4
B♭7
full
F7
full
full
full
B♭7
F7
1/2
B♭7
F7

B♭7
F7
B♭7
F7
B♭7
F7
B♭7
F7
B♭7
F7
B♭7
F7
full
1/2
full
full
full
B♭7
F7

B♭7
8va
F7
L
Half-Time Feel
loco
Am7
B♭9
1/2
Dm9
8va
B♭9
End Half-Time Feel
M
F7
loco
B♭7
F7
B♭7
F7
15ma
loco
P.H.
B♭7

F7
B♭7
F7
full
1/2
1/2
1/2
B♭7
F7
B♭7
F7
B♭7
G7
G♭7
F7
E7
Free Time
F7♯9
let ring

Manhattan

By Eric Johnson

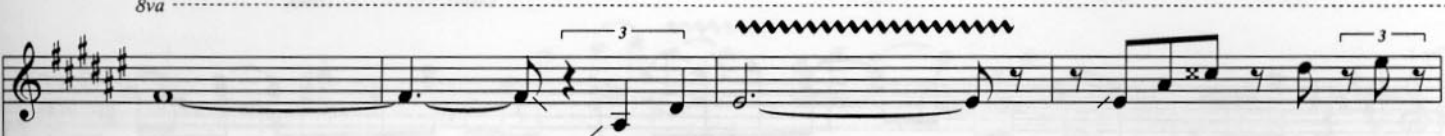
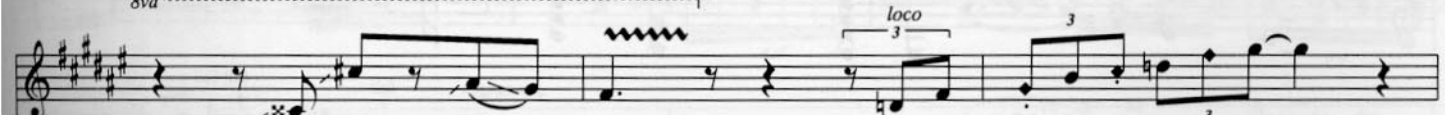
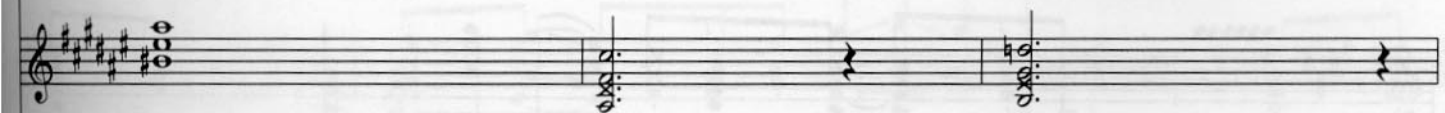
B
Bsus 2/#4
G#m9
let ring
w/pick & fingers
C#7(no3rd)
D#m
C#
Bmaj7
A#m7
D#5
N.C.
G#m7
C#11
F#/A#
mf
hold bend
full
D#m7

B
D♯m7
full
full
Bmaj7
G♯m9
C♯6/9
H.H.
H.H.
H.H.
H.H.
let ring
w/pick & fingers
B6/9
C♯
D♯5
B5/D♯
C♯5
D♯5/B
C♯5
D♯5
N.C.
w/pick & fingers
w/dist.
w/pick & fingers
dist. off
G♯m7
C♯11
G♯m7
C♯11
8va
let ring
w/pick & fingers
8va
loco
G♯m7
C♯11
w/pick & fingers

D♯5
B5/D♯
C♯5
Bmaj7
C♯
Bmaj7/A♯
8va
w/pick & fingers
let ring
w/dist.
C Guitar Solo
D♯m7
Cm7♭5
F♯13
E♯m9
A♯7♯5
8va
full
8va
loco
D♯m7
full
T
full
full
T
Cm7♭5
F♯13
E♯m9
A♯7♯5
8va
full
8va
D♯m7
loco
Cm7♭5
F♯13
E♯m9

A♯7♯5
T
D♯m7
Cm7♭5
F♯13
E♯m9
8va
full
1/2
full
full
P.H.
1/2
8va
C♯11
loco
let ring
dist. off
D
G♯m7
A♯m11
G♯m9
C♯11
G♯m7
A♯m11
G♯m11
w/pick & fingers
let ring

C♯11
G♯m7
A♯m11
G♯m7
C♯11
w/pick & fingers
T
E
F♯maj7
A♯add9/C×
F♯/C♯
Gtr. 1
w/slide
w/dist.
*Gtr. 2 (clean)
mp
let ring
*Bass arr. for gtr.
Bmaj13
F♯
A♯/C×
8va
let ring

F♯/C♯
Bsus2
F♯sus2
A♯7/C×
8va
let ring
F♯add9/A♯
Bmaj9
F♯sus2
A♯add9/C×
F♯/C♯
Bm6
loco
dist. off
w/o slide
H.H.

Gtr. 2 tacet
F♯/C♯
B/C♯
Gtr. 1
p
grad. cresc.
w/pick & fingers
full
let ring
F♯sus4/C♯
let ring
F
A♯m7
G♯m7
C♯11
mf
F♯/A♯
full full

G Guitar Solo
A♯m7
G♯m7
C♯11
let ring
w/dist.
G♯m7
C♯11
1/2
G♯m7
C♯11
G♯m7
C♯11
8va
6:4
H
G♯m7
C♯11
8va
loco
dist. off
G♯m7
F♯/A♯
C♯11
let ring

G♯m7
C♯11
w/pick & fingers
G♯m7
C♯11
let ring
D♯m
C♯
Bmaj7
A♯m7
let ring
G♯5
D♯/F×
F♯sus2
C♯/E♯
Esus2
Emaj9
F♯/B
B/E
rit. poco a poco
w/pick & fingers
let ring
Freely
D♯m11
8va
H.H.
H.H.
H.H.
H.H.
let ring
tr
tr

For the Love of God

By Steve Vai

Amadd2
Emadd2
Cmaj7
Fmaj7♯11
Emadd2
fdbk.
End Rhy. Fig. 1

B
Sitar: w/Rhy. Fig. 1, simile
Emadd2
Gtr. 1
Fmaj7♯11
full
fdbk.
Amadd2
w/bar
-1/2
Emadd2
grad. bend
P.H.
15ma
loco
Cmaj7
Fmaj7♯11

Emadd2
dig in
w/bar
C
G
Gtr. 1
C/F
w/bar
Rhy. Fig. 2
Coral Sitar
let ring
*T
let ring
*T = Thumb on ⑥
Em
T
let ring simile

Dsus2
D
G
w/bar
full
C/F
w/bar
Em
8va
loco
8va

Dsus2
8va
S S B B S S S
w/bar
+2
End Rhy. Fig. 2
D
Sitar: w/Rhy. Fig. 1, simile
Emadd2
Gtr. 1
P.H.
full
hold bend
Fmaj7♯11
Amadd2

8va
Emadd2
loco
w/bar
Cmaj7
full
Fmaj7♯11
grad. release
Emadd2
8va
Harm.
w/bar

E
Sitar: w/Rhy. Fig. 1, simile
Emadd2
8va
w/wah-wah
full
Fmaj7♯11
w/bar
Emadd2
Amadd2
Emadd2
loco
noise
P.S.

Cmaj7
8va
w/bar
Fmaj7♯11
loco
Emadd2
full

Sitar: w/Rhy. Fig. 1, simile

Emadd2

8va

8va

8va

Amadd2
8va
*flutter bar

Emadd2
8va
loco

Cmaj7

Fmaj7♯11
Emadd2
8va
P.S.
G
Sitar: w/Rhy. Fig. 2, simile
G
8va
C/F
8va

Em
8va
Dsus2
8va
D
loco
G
grad. bend
full
C/F
w/bar
Em
8va
loco
full
P.M.

P.M.
H
Sitar: w/Rhy. Fig. 1, simile
Emadd2
8va
loco
full
hold bend
Fmaj7#11
S
w/bar
Emadd2

Amadd2
8va
Emadd2
8va
Cmaj7
8va
w/bar
Fmaj7♯11
8va
Emadd2
8va

Em9
Gtr. 1
8va
S
f
Coral Sitar
mp
let ring
p
grad. rit.
w/random microphonic fdbk.
grad. rit.
Freely
Em11
w/bar
loco
w/bar
-1½
-2½
mp

8va
w/bar
-1½
8va
w/bar
loco
N.C.

8va
loco
wah-wah off
mp
Sitar tacet
*E5
B
** mf
w/delay
1/2
D/E
S
f
full
P.S.
E5
H
P
mf
*Chord symbols reflect overall tonality.
**Vol swells, till end

8va
A/E
(B)
B
f
w/bar
1½
-2½
-6
E5
Bm/E
full
1/2
-1½
-1
loco
P
fdbk.
pitch: D

D/E
loco
B
B
w/bar
-2½
3
8va
B
w/bar
-1/2
P
H
P
6:4
B
(B)
S
hold bends
full
1½

The Attitude Song

By Steve Vai

*Hammer (tap) the fret indicated with right-hand middle finger and pull off to the note indicated by the left hand.

Gtr. 1

Gtr. 2

P P P H
T P T P T P H
8va
loco
P.M.
P.H.
*Hammer (top) the fret indicated with right-hand middle finger and pull off to the note indicated by the left hand.
pitches: E E♭ B
Riff B
pitches: E G♭ F
pitches: A A♭ G
End Riff B
S S

B
Gtrs. 1 & 2
C
C♯
D
N.C.
hold bend
full
P
T
8va
H5
Harm.
w/bar
pitches: G F♯ E F♯ D B G
loco
S
Gtr. 2: w/Fill 1
Gtr. 1
Fill 1
Gtr. 2

loco
full
full
C
C♯
D
N.C.
8va
H5
w/bar
Harm.
w/bar
pitches: B
E
G
C
G
w/bar
D
loco
D♯
E
N.C.

E
Double-Time Feel
Gtr. 2: w/Riff B, simile
N.C.
Gtr. 1
End Double-Time Feel
F
Gtr. 2: w/Fill 2
N.C.
8va
Gtrs. 1 & 2
loco
G5
F♯5
P.M.
w/bar
Fill 2
Gtr. 2

N.C.
8va
B
B
loco
G5
B5
S
2½
3
*Pull string downward off neck causing it to "fret out."
G
Double-Time Feel
N.C.
8va
End Double-Time Feel
Gtr. 1
S
Gtr. 2
8va
w/bar
-1
-1/2

8va
B
S
full
5:4
H
N.C.
loco
P.M.
(B)

I
8va
loco
N.C.
dig in
full
P.M.
Gtr. 2 tacet
Gtr. 1
P.H.
w/bar
Gtr. 2

dig in
w/bar
8va
full
loco

8va
S
P
B
loco
(B)
(B)
8va
S
loco
w/bar
S
P
S
8va
S
P
B
loco
(B)
(B)
8va
S
loco
w/bar
S
P
S
6:4
P.M.
6:4
P.M.
H
P
6:4
H
P
H
P
6:4
H
P

6:4
8va
loco
3
P.S.
S S
P
dig in
P.M.

8va
w/bar
full
dig in
loco
*Shake bar while gradually diving.
J
Double-Time Feel
Gtr. 2: w/Riff A, simile
N.C.
Gtr. 1
P.M.

8va
Gtrs. 1 & 2
P.M.
full
B

End Double-Time Feel

8va

K

C C♯ D N.C.

loco

Gtr. 1

w/bar

Gtr. 2

w/bar

C C♯ D N.C.

8va

6:4

8va

6:4

8va
B
full
5:4
3
loco
1/2
6:4
P
D
D♯
E
L
N.C.
S
P.M.

8va
(B) B
full
A5
loco
A♭5
8va
loco
G5
G♯5 A5
string noise
F♯5
M
Freely
F♯7add11
let ring
let ring throughout

F♯
Spoken: Philip Rhino on bass, Mike Mangini on drums, the incredible Mike Kennealy
let ring
H P
on guitar and keyboards. Thank you very much.
Alright!
P
H P H
tr
let ring
P
fdbk.

E5
S
H P
P
N.C.
let ring
B
grad. bend
1/2
2
full
3
E

*Harmonics located between frets. For example, 2.8 is located between 2nd and 3rd frets.

Red House

Words and Music by Jimi Hendrix

B7 N.C.(B7)

Gtr. 1

full full full full

Gtr. 2 (S.V.)

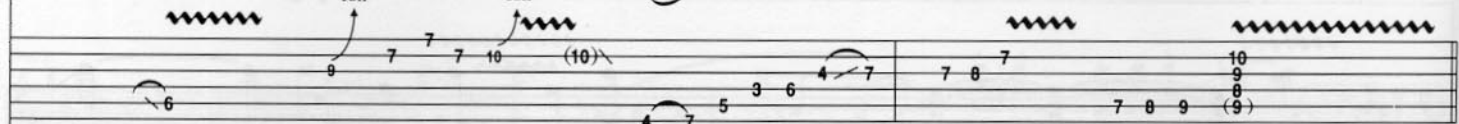
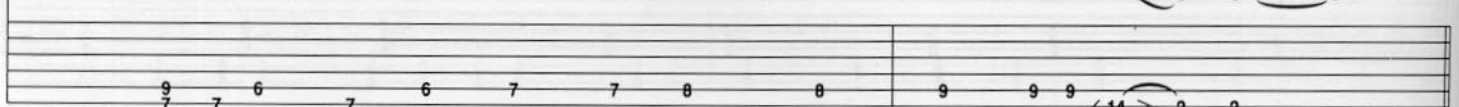
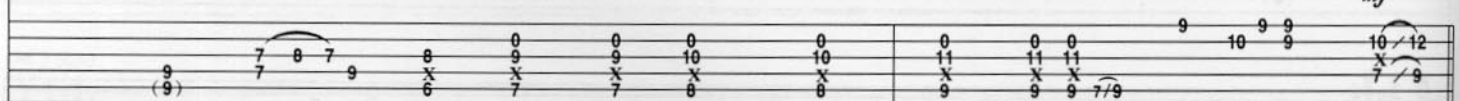
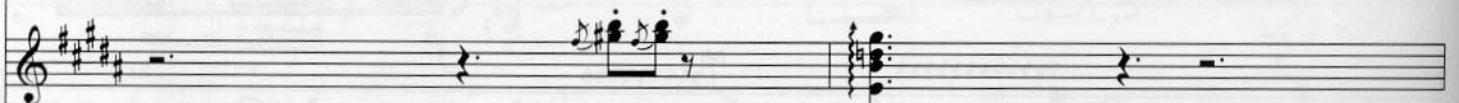
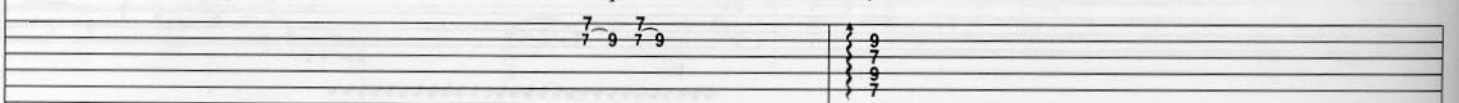
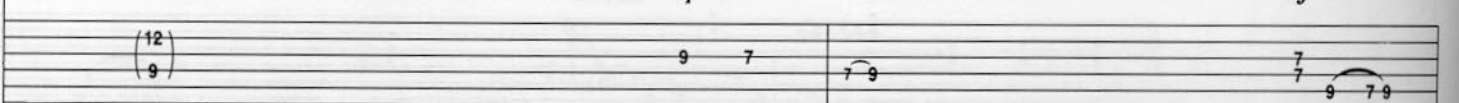
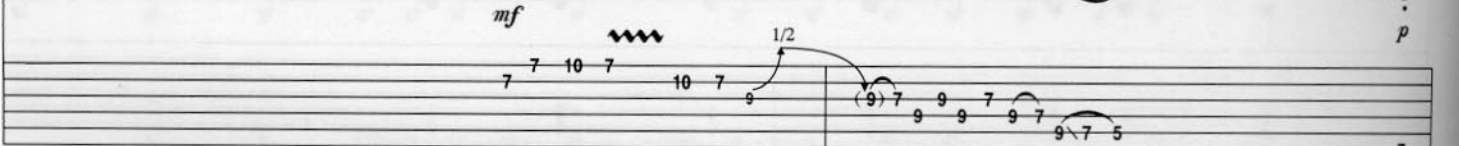
mp

w/dist.

1/2

E7
Gtr. 1
full
Gtr. 2
let ring
w/bar
Gtr. 3 (J.S.)
mp
w/dist.
B7
1/2
T
full

F#7
let ring
E7
full
1/2
let ring
w/bar

B7
B7/D♯
E7
F°7
B7
F♯7♯9
1. There's a
full
full
P.M.
mf
Verse
B7
E7
red house o - ver yon - der,
that's where my ba - by stays.
mp
mp
mf
mf
1/2
p

B7
Yeah, there's a
full
mp
let ring
mf
1/2
1/4
E7
red house o-ver yon-der and that's where my ba - by stays.
mp
p
let ring
mf
full
tr
mf
p

B7
I have - n't
mf
let ring
full
let ring
F♯7
been home to see her
E7
in 'bout nine - ty - nine
and one-half days
mp
P.M.
full
full
1/4

B7
B7/D♯
E7
F°7
B7/F♯
F♯7♯9
T
mf
full
Verse
B7
E7
2. Wait a min - ute, some - thin's wrong,
Lord, this key — won't un - lock the door.

B7
I said
full
w/bar
tr
E7
wait a min-ute, some-thin's wrong,
Lord, this key won't un - lock the door.
let ring

B7
I've got a
let ring
1/2
full
F#7
E7
bad, bad feel-in', ba-by,
that you don't live here no
mp
let ring

B7
B7/D♯
E7
F°7
B7/F♯
F♯7♯9
more.
That's al - right.
let ring
w/pick & middle finger
Guitar Solo
Gtrs. 2 & 3 tacet
B7
E7
Gtr. 1
P.M.
B7

full
*Played behind the beat.
E7
1½
full
B7
full
1/2
T
*Played ahead the beat.
full
full

F♯7
full
E7
full
full
B7
B7/D♯
E7
full
full
1/2
1/2
B7
full
F♯7♯9
mp
Guitar Solo
B7
Gtr. 1
Gtr. 2
divisi
1/2
1/2
1/2
Gtr. 1 tacet
E7
Gtr. 2
1/2
1/2

*Turn bar to face bottom strap button and depress to raise pitch.

8va
loco
P.H.
full
1/2
pitch: G♯ A

F♯7♯9
8va
hold bend
full
E7
4:3
1/2
rake
B7
B7/D♯
F°7
B7/F♯
1½
2
loco
Guitar Solo
Gtr. 2 tacet
Gtr. 3
mf
grad. bend
semi-
harm.

B7
1½
1/2
full
1/4
full
full
E7
2
1½
2
full
1/2
full
full
B7
full
1/2
1/2
1/2
8va
grad. bend
full

F♯7
8va
G♯m
E7
full
1½
1/2
B7
B7/D♯
F°7
2
B7/F♯
F♯7♯9
loco
f
Guitar Solo
Gtr. 3
Gtr. 1
divisi
Gtr. 3 tacet
Gtr. 2

Gtr. 1 tacet
B7
Gtr. 2
Gtr. 3
divisi
grad. bend
Gtr. 2 tacet
Gtr. 3 tacet
E7
Gtr. 1
Gtr. 1 tacet
8va
Gtr. 2 tacet
B7
loco
grad. release
Gtr. 1
divisi

Gtr. 1
Gtr. 3 tacet
1/4
T
Gtr. 1 tacet
F♯7
8va
Gtr. 2
full
1/2
loco
Gtr. 3
divisi
Gtr. 2 tacet
E7
B7
B7/D♯
F°7
hold bend
grad. bend

B7/F♯
F♯7♯9
full
full
full
full
8va
full
1/4
1/4
1/4
1/4
full
B7
f
8va
ff
full
1/2
8va
ff

8va
1/2
B7
let ring
1½
4:3

let ring
full
8va
1½
full
tr
grad. bend
1/2
E7
loco

let ring
8va
loco
full
grad. bend
1/2
1½
B7

F#7
full

G♯m
E7
full
let ring
full
8va
full
B7
B7/D♯
E7
F°7
let ring
let ring
8va
full
1/2
1 1/2
1/2
1/4
loco

B7/F♯
F♯7♯9
3. I'm gon - na
let ring
full
let ring
hold bend
1½ w/bar
Verse
B7
E7
go back o - ver yon - der,
way down 'cross the hill.
mp
w/pick & middle finger

B7
P.M.
full
let ring
1/2
I'm
gon - na
mf
let ring

E7
go back— o - ver yon - der,— way down— 'cross the hill.
w/pick & middle finger
B7
If my
let ring
T
full

F♯7♯9
E7
ba - by, she don't love me no more,
I___ know___ her sis - ter will.___
let ring
full
B7
B/D♯
E7
F°7
B7/F♯
C13
B13
let ring
rit.
rake
1/2
grad. bend
1½

Free Time
w/bar
full
Gtr. 1: w/misc. str. noise & vib. bar, next 3½ meas.
w/bar
slack
fdbk.
rake
pitch: B
pitch: F

full
1/2
full
full
full
full
full
1/2
13:8
1/2
1/4
B7♯9
w/bar
Harm.
-1/2
fdbk.
let ring
pitch: F♯
A
F♯
A♯
B

JOE SATRIANI

Cool Nº9

Flying In A Blue Dream

Summer Song

ERIC JOHNSON

Zap

Manhattan

STEVE VAI

For the Love Of God

The Attitude Song

JOE SATRIANI,
ERIC JOHNSON,
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